

THE

CARMELITE

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TOWN PLANNING: THE LONG VIEW

By PRESTON W. SEARCH

Chairman, Municipal Advisory Board

This Issue in Miniature

NEWS OF THE TOWN. Opening of the Grace Deere Velie Clinic; the Council in session; revised assessments; changes in Sunset School staff; church news, etc.

CIVIC AFFAIRS. Professor Preston W. Search elaborates his suggestion of a twenty-year planning program for Carmel; *page one.*

THEATRE. Successful production of "Julius Caesar," reviewed by Oliver M. Gale, Jr., *page four*; lightning in the offing, advance notes on next Playhouse production, *page six*; "The Sea-gull" still on the wing; Ben Legere's criticism, *page eight.*

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THE OLD WEST. Gun play and a player in Utah; continuing Frank Sheridan's "Strands," *page ten.*

JUVENILIA. Hair-raising fiction, pomes, facts and fancies of the younger set: The Carmelite Junior, *pages fourteen and fifteen.*

INVITED by The Carmelite to say something of my recent suggestion that Carmel should provide for its future by entering upon a twenty years' planning program, I have this, in brief, to say:—

It has been the regret of countless cities that they did not begin in time to direct the harmonious and economical development that should have ensued. Many modern and thoughtful cities are now acting in advance. Pasadena has in hand a fifty years' program. Carmel might well protect the logical development of the next twenty years and conserve present opportunities, which possibilities otherwise will soon be irretrievably lost. This would harmonize growths, anticipate needs, vastly save costs. I present only three considerations; there are many more:

1. Carmel is no experiment. The most beautiful civic spot in America, it is sure to attract growth and develop needs. Facing us are inescapable situations. We must early build civic buildings, provide additional fire protection, establish parks, safeguard our sea-wall, etc. Within a year or two will be the need of additional school buildings. These demands must not all be presented at once, or they will put up costs and defeat each other. It would be the part of wisdom to so plan these demands that they will be distributed, so taxes may be equalized and the logical needs of growth be most easily conserved.

2. Few sites remain suitable for prospective and inevitable community and institutional needs; and soon even those now existing will be purchasable only at impossible costs. For instance, there is surely coming the necessity for a Carmel high school, either as a thing of city provision, or more probably as a branch of our Peninsular union system. This future situation, soon to be placed upon us, should be anticipated. Now, while some possible site, illustratively the Harrison block property, is economically available, it would be only just and equitable that the Peninsular union high school board should be asked to provide for the acquirement of some such site for the ultimate building of a branch high school, specifically conserving Carmel's needs. This would be business-wise, economical and popular. It is folly to delay consideration of this need which is sure to come. Later there will be no available site, or only at impossible cost. Such an acquirement would be a just Carmel recommendation and would commend itself to other communities whose interests we are helping to upbuild. Beyond this a comprehensive statement of the future needs of our city would undoubtedly lead to beneficent provision on the part of philanthropic individuals in installment of art gallery, municipal theatre, community hall, enlarged libraries, hospitals, etc. There is always willing money, large money, for splendid community institutions, but there must be a basic conserving plan, lifted above the uncertainties of changing politics.

3. This does not mean hurried building undertakings, but slow maturing and distributed consideration. A twenty years' planning program would create no costs; it would equalize costs, save costs. It would create confidence, lead to civic trust, invite cooperation, develop community pride. But beyond all that it would reach results—provisional and economical results—not otherwise attainable.

PRESTON W. SEARCH

Carmel News

COUNCIL MEETING

Summary of proceedings at last night's meeting of the City Council:—

TAXATION. The tax rate for the current fiscal year was fixed at \$1.34 in the hundred dollars, divided as follows:

General tax, \$1.00
Library, \$0.25
Sand Dunes, \$0.03
Fire Bonds, \$0.06

The total represents an increase of four cents over the preceding year, due to a new charge arising from the \$15,000 bond issues for purchase of fire fighting equipment. Offsetting this in part, the "Sand Dunes" tax was reduced from five cents to three cents, made possible by a surplus in this account. The "Sand Dune" bonds continue to run for seven years; the fire department bonds will appear in tax accounts for a period of fifteen years. The library tax was singled out for discussion, but after representatives of the library trustees had briefly presented their case, it was agreed to leave the amount unchanged. Last year the library tax was thirty cents in the hundred.

DRAINAGE. The Council devoted considerable time to discussion of the problem of surface drainage, with particular reference to Eighth, Ninth and Twelfth streets. Commissioner of Streets Kellogg desired to ascertain if it were permissible to utilize a portion of the general fund for necessary drainage improvements of a more or less permanent nature. City Attorney Campbell was understood to rule that payments may be made from the general fund to cover repairs or replacements on installations made under special assessments, but such funds were not available for entirely new projects except possibly under emergency conditions. Miss Kellogg outlined the work now being carried out by the Street Department force, stating the objective to be the most effective drainage possible at a minimum expenditure.

On Saturday morning the Council will visit several locations presenting special problems and endeavor the work out solutions "on the spot."

BEACH. Two protests were received against the proposed ordinance prohibiting the riding of horses on the beach, Fenton P. Foster writing to the Council and Lynn Hodges speaking on the subject. As a compromise, it was suggested that the beach be zoned, the stretch

south of an imaginary prolongation of Ocean Avenue being closed to riders while still permitting horses on the northern section of the beach. This was incorporated in the ordinance, which, as amended, was given first reading. The revised regulations would provide an adequate stretch for seaside canterers and also afford access to the Pebble Beach bridle paths through a newly opened gate without using the motor road.

ZONING. An application from the Union Oil Company for permission to erect a service station at Second and Carpenter was refused. The proposed site adjoins a group of cottages conducted along the lines of an "auto camp."

MISCELLANEOUS. Paul MacFarland, manager of Hotel La Ribera, informed the Council that every effort was being made to improve combustion in the hotel's oil-burning heating system, which has been a source of complaint in certain quarters. An expert had been engaged and results could be expected within a few days.

Action on a resolution calling for new bids on city printing was deferred until the meeting in September.

LIBRARY MAINTENANCE. During the course of last night's Council meeting, it was brought out that a new source of revenue for maintenance of the Harrison Memorial Library had been made effective along lines which had been suggested on several occasions in the past.

Non-residents using the library are now required to deposit two dollars upon the issuance of a card, and of this sum one dollar is retained by the library when the card is surrendered. Income from this source during July amounted to approximately eighty-five dollars, which will be divided between the binding repairs account and for the purchase of duplicate copies of books most in demand.

ASSESSMENT REVISION

The City Council, meeting Wednesday morning as a board of equalization, received only two protests against increased assessments on certain plots in the business zone which had been raised by the Council after receipt of the tax roll from City Assessor Saidee van Brower. In the view of the Council the increases were necessary in order to provide the minimum working funds for the ensuing year. Following is a list of the properties affected. The first figure following the names indicate the

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lot numbers, the second figures show the blocks:—

American Trust Co., for W. C. Farley, 12, 76, \$2750, \$3000.

Bank of Carmel, 4 and 5, 71, \$2420 each to \$2500 each.

Delos Curtis, 3, 72, \$2420 to \$3330; 4, 72, \$2420 to \$2500.

Ivy Basham, 3 and 4, 75, \$2680, \$3000 each.

J. E. Beck, 1, 76, \$3500 to \$4000; 2, 76, \$3000 to \$3200.

W. P. Fee, 6, 72, \$2420, \$2500.

Carmel Development Co., part 17, 75, \$2390 to \$2605.

M. J. Murphy, Inc., 2, 77, \$2,000 to \$2200.

G. W. Wagner, 5, 6, 7, 70, \$1200 each to \$1800.

Fred A. Wermuth, 3, 4, 70, \$1200 each to \$1800.

Constance A. Lowell, part 20, 76, \$680 to \$805.

Merrell Investment Co., part 20, 76, \$2320 to \$2695.

Monterey County Trust & Savings Bank 19, 75, \$3000 to \$3500.

Monterey County Waterworks, 4, 75, \$2685 to \$3000.

Isabel A. Leidig, 7, 76, \$2685 to \$4000; 8, 76, \$4000 to \$5000; 10, 76, \$2750 to \$3000; part 6, 76, \$725 to \$1025; 2, 71, \$3000 to \$3350; 3, 71, \$2500 to \$2650.

Pedro A Lemos, 18, 76, \$2750 to \$3000.

Mary L. Dummage, 1, 75, \$4000 to \$5000; 2, 75, \$2685 to \$4000; 9 and 11, 75, \$2750 each to \$3000.

Mary A. Gould, 8, 70, \$2500 to \$3300; 7, 77, \$2500 to \$3000; 8, 77, \$3000 to \$4000; 5, 77, \$1500 to \$2200; 6, \$1500 to \$2200.

R. C. deYoe, 5, 76, \$2685 to \$3000; part 6, 76, \$1960 to \$1975; 16, 76, \$2750 to \$3000; 4, 77, \$1750 to \$2200.

Bernard Wetzel, 6, 71, \$2420 to \$2500.

Philip Wilson, 2, 72, \$3500 to \$4150.

Percy Parkes, 13, 75, \$2750 to \$3000; 14, 76, \$2750 to \$3000.

Janet Prentiss, 7, 71, \$2420 to \$2500.

Ernest Schweninger, 5, 6, 7, 75, \$2685 to \$3000 each.

Barnet J. Segal, 3, 77, \$1500 to \$2200.

L. S. Slevins, 3, 75, \$2685 to \$3000.

R. C. Stone, part 8, 71, \$2300 to \$3190; part 9, 71, \$3325 to 4010.

Masato Suyama, 15, 75, \$2750 to \$3000; part 17, 75, \$385 to \$395.

Thos. W. Titus, part 5, 72, \$2060 to \$2100.

SUNSET SCHOOL

Mr. O. W. Bardarson, principal of Sunset School, returned on Saturday from his European holiday and is now occupied with preparations for the opening of the school term on September second.

Staff changes at Sunset include the appointment of four teachers to take over posts vacated by resignations, and re-assignment of two members of last year's staff.

Miss Julia Brenig, who made an outstanding success of the Adobe School in Monterey has been engaged for the first grade; Miss May Townsend will be in charge of the seventh grade. Other newcomers to Sunset are Miss Alberta Riemmen of San Francisco and Milton Lanyan, a graduate of the San Jose Teachers College.

Miss Anna Marie Baer will take charge of the fifth grade and continue the supervision of art instruction in the upper classes; while Miss Helen Gridley, who taught the seventh grade last term, will accompany her class into the eighth grade.

A meeting of the teaching staff will be held on Saturday evening, August thirtieth for general discussion of plans for the year.

CARMEL ART GALLERY

Portrait studies by Celia B. Seymour are the current attraction at the Carmel Art Gallery in the Court of the Seven Arts. Miss Seymour's work in oils and red crayon has attracted very favorable comment in Eastern art centers. Included in the present exhibit are several studies of Carmel personages and children.

Two portraits, heads of children modelled in plaster, the work of Mable Megahan, are also on exhibit at the Art Gallery. Miss Megahan is a San Francisco artist who has made a particular study of child portraiture in the plastic medium. She is available for local commissions by arrangement with the Gallery Shop.

ENTERTAINING THE ENTERTAINERS

Members of the casts and all who have assisted in Forest Theater productions this season have been invited to be the guests of the Forest Theater Society at a party to be given Friday evening at Arts and Crafts Hall. The invitation also includes those who have been associated with Edward Kuster's Playhouse productions.

INVESTMENT ADVICE

Giving the first of a series of four lectures on investments for women, Miss Hazel L. Zimmerman spoke before a group of Carmel women Wednesday afternoon in the Carmel Playhouse, the subject of her discussion being "Where is My Money Safest?"

It is the speaker's contention that women have been the prey of their own ignorance and that the matter of safe investment is largely dependent upon one's ability to do individual thinking.

Prefacing her talk which was based on fundamental principles underlying safe investment procedure, Miss Zimmerman spoke briefly concerning present financial conditions throughout the country, stating that we are facing greater prosperity than at any time during the past twenty years. There is more money in banks today with a seven million dollar savings account increase since January. The great need now is for a restoration of public confidence with consequent investment in large public corporations. When confidence has returned, market conditions will return to normal.

In view of the fact that this wave of prosperity is forthcoming, it is of great importance that money be invested and, with intelligent direction, set to work for itself. Granting this, the question is, where to invest. As the speaker suggested, bank savings accounts and Buiding and Loan are safe investments, the principle does not increase nor is the investor realizing the full earning power of his capital. Likewise real estate, a productive investment, is difficult to liquidate.

A wise investment list, according to Miss Zimmerman will include solid bonds, preferred stocks and some income producing common stocks. As to the type of investment to choose, the public utilities are highly desirable in that their revenues fluctuate very little and they are derived from concerns meeting the necessities of national life. Miss Zimmerman then discussed five factors which combine to make satisfactory investment, including, safety, assets and earnings, diversity of location and type, income and market. Securities should be constantly watched to determine their growth. The ideal state of affairs would be for women to intelligently direct the investment of their own money. Until that condition is reached, however, it is highly advisable for them to secure expert advice, thus avoiding loss.

Miss Zimmerman has graciously offered to meet any women, by appointment, with no obligation, on Thursday afternoon and Friday of this week, being par-

ticularly concerned with women and their investment problems. Appointments may be made through Miss Helen Rosenkrans.

OPEN-AIR PRODUCTION OF COWELL OPERA-CANTATA

On Saturday evening at eight-thirty, in the Forest Theater, the Denny-Watrous Gallery presents Henry Cowell's opera-cantata, "The Building of Bamba," words by John Varian. As a prelude to the opera, "The Four Spinners," music by Edgar Cheetham, words by John Varian, will be given. The following program of the music suggests the general character of the evening:

"THE FOUR SPINNERS"

Druid Interpreter, John Varian.

Spinner Irrewild, Ruby Lundy, soprano.

Spinner of Darkness, Olive Smith, soprano.

Spinner Domnu, Borghild Janson, contralto.

Spinner Dana, Helen McCabe, soprano.

"THE BUILDING OF BAMBA"

Druid Interpreter, John Varian.

Bron, god of white light, Thomas Glynn, bass-baritone.

Manaunaun, god of movement, Chester Cox, tenor.

Strength of the ages in the form of a serpent, Borghild Janson, contralto.

Oma, god of imagination, Thomas Glynn, bass-baritone.

Bamba, goddess of hope, Helen McCabe, soprano.

Gods of sound, gods of rhythm.

Scene I: The plane of Adoration, with four spinners on it.

Scene II: Manaunaun's moving waters, through which sings Bron.

Scene III: Manaunaun's crag, and the strength of ages beneath him.

Scene IV: Construction of the land of Bamba.

The production comes up from Halcyon just as it was given there, with the exception that supernumeraries are drawn from Carmel talent. The entire performance is one of the utmost simplicity and unsophisticated staging. It is moving and impressive, and carries a beauty that only comes when the music is out-of-door music, as Cowell's is in this case, music of the cosmos, sung so far as is possible in the unaffected but forceful utterance of Irish mythology. Tickets are now on sale at the Gallery and at Staniford's Drug Store.

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The Theatre

"JULIUS CAESAR"

Reviewed by OLIVER M. GALE, JR.

Bringing to a finish their twenty-first annual summer festival, the Forest Theater last week-end gave "Julius Caesar." An amateur performance of Shakespeare is rather a large undertaking. Very able actors have spent their lives in learning how to play Shakespeare, how to bring out the richness of the lines and the subtlety of the characterization. On the other hand, it has so often been said that Shakespearian acting is the only good school for the stage that millions of actors since the death of Burbage have stepped blithely into the plays of this most complex dramatist with no particular qualification unless it be a zeal to learn the histrionic lore. As I see it, the Forest Theater production was intended more as a real performance than as a school for acting. But to suppose that a group of comparatively inexperienced actors can give a really good "Julius Caesar" after three weeks rehearsing shows a confidence that I am inclined to distrust.

But it was good—very good. Herbert

Heron had sufficient skill and taste to take advantage of the sylvan setting without reducing the whole to a pageant. The costumes were lavish but in good taste. The mob, particularly in the famous Forum scene, was exceptionally well handled. The use of the steps of the rostrum to gain a diagonal mass effect was striking. The performance was made by such things as these; and by a skillful cutting of the text that brought the play within record time limits on the second night. It was a triumph of directing rather than of acting. Which may not be good Shakespeare, but often is effective theatre.

Gordon Nelson was a very satisfactory Brutus. He was the noble, firm, lovable character Shakespeare has written him to be. It may be said that he missed much of the beauty of the verse, but that is something that comes through years of study and acting in Shakespearian roles. His acting was sufficient to make the part notable.

Herbert Heron played a convincing Mark Anthony, despite the fact that his size rather disturbs the conventional conception of the old warrior. He had a control of his voice and his acting, and above all an appreciation of the verse that made his speeches so many oases amid the general oblivion of the great

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dramatist's flair for poetry. Of course, everyone in the audience had their own idea as to how Mark Anthony should deliver his remarkable Forum speech; the fact that Mr. Heron achieved the success he did is greatly to his credit.

B. Franklin Dixon spoiled a rather good Cassius by not knowing his lines. Ordinarily, in an amateur performance, such faults are discreetly overlooked, on the supposition that the offender suffers sufficiently during the play without being punished afterwards, and that he knows of this fault. But it is a very serious thing, and one that can be avoided by diligence. To do a part successfully, or at all, the first step is to learn the lines. The thrilling quarrel scene in the tent of Brutus was completely destroyed Friday evening by this carelessness. Otherwise—save for a slightly exaggerated tendency to snarl; Cassius is not a Iago but a mere politician—Mr. Dixon would have held up his very important end of the play. His first act was his best.

Taking the scenes individually: Act Two, the night scene between Portia and Brutus in their garden, was very effective, due both to acting and staging. The murder scene in the Capitol was pretty bad. Caesar's reel down the stairs might have been effective if well managed, but it was unfortunately suggestive of a parody. Later, when Anthony says, "O, what a fall was there!" I detected a slight snicker in the audience near me. And the action following the murder should have gone like lightning, with cues picked up very rapidly, at least until the entrance of Anthony's servant. It is the one part in the play where even articulation may be sacrificed to tempo. Anthony's part in this scene was splendid.

The Forum scene I have already mentioned. It was—and should be—the best scene in the play. The last act was a bit messy. It is harder to put over than the rest of the play—Shakespeare's last acts are apt to be. But it could have been run together in one scene and sped up a little.

On the whole it was a good show, with the honors going to Mr. Heron both as actor and as director. With more rehearsing, more careful training of some of the minor roles, it could have been made exceptionally good. As it was, it was far above the average amateur Shakespeare. The deficiencies were largely the unavoidable ones resulting from lack of training among the individual actors. The Forest Theater is evidently equipped to give Shakespeare, and I sincerely hope they will continue to do so far into the future.

CARMEL PLAYHOUSE

FOUR NIGHTS STARTING FRIDAY AUGUST 29

GODS OF THE LIGHTNING

BY MAXWELL ANDERSON AND HAROLD HICKERSON
A THRILLING PLAY OF PROSECUTORS,
COURTS AND JURIES

EDWARD KUSTER
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MORRIS ANKRUM
Stage Director

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WEDNESDAY MORNING RECITAL

The fifth recital of Carmel's summer festival of music held great interest for the usually large group assembled Wednesday morning in the Carmel Playhouse. The performance contained the double attraction of "local talent" and fine musicianship, with Mr. Frederick Preston Search, violoncellist, and Mr. Arthur Conradi, being artists well known on the Peninsula and of high repute throughout the country. Again, direction of the music season revealed wisdom in the selection of artists whose program and performance were of wide popular appeal.

Playing the delightful pre-Bach suite "La Folia" (Variations serieuses) written by A. Corelli, as the opening number on the program, Mr. Conradi revealed a remarkable dexterity in handling his instrument and a wealth of fine interpretive feeling, which characterized the whole of his playing. His second number the Chopin-Conradi "Nocturne in D. Flat" contained passages of rare loveliness, approaching at times an almost ethereal quality of tone. The Couperin-Kreisler number, "La Precieuse" and Sarasate's "Zartiso," as played by Conradi were more than pleasing to the ear. In his playing, Mr. Conradi had the assistance of a very capable accompanist, Mildred Stomles Warenskjald.

A number of people remarked at the conclusion of the recital, that never had Frederick Search played so beautifully. There is no doubt that he has gone far in discovering and mastering the possibilities of his instrument. It is amazing to hear the sonorous depth of tone he produces, and again the beautiful clear quality of notes in the higher register. He revealed remarkable technique and fine feeling in the Saint Saens "Sonata in C Minor" for violoncello and piano-forte.

Here mention must be made of the work of Mr. Gordon Wilson who accompanied Mr. Search. It was truly a delight to hear accompaniment so beautifully done. Such control as Mr. Wilson has at the keyboard, combined with that rare sense essential for the finest type of accompaniment, enabled him to effect a complete unity with the violoncello, not only in the reading of notes, but rather in the production of a quality of tone particularly in tune with that of the cello.

"Kol Nidrei," the Max Bruch number played by Mr. Search and Mr. Wilson, was of unusual interest. The two musicians very effectively presented the tone picture dealing with scenes within the Jewish Temple on Atonement Day—suggesting sacred musical themes, and

rich liturgy. Following this number, Mr. Search played "Siciliano" by Pergalesi and "Gavotte in D" by David Popper. Enthusiastic applause brought a generous encore number.

A. M. B.

BUHLIG IN RECITAL

The first of two piano recitals by Richard Buhlig was given at Denny-Watrous Gallery on Tuesday evening.

Since an adequate review is not available at the time of going to press the Tuesday evening program will be reviewed conjointly with Buhlig's second recital on Tuesday evening, August twenty-sixth.

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representing

in Carmel

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of

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THE BUILDING OF BAMBA

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BY HENRY COWELL

FOREST THEATER

SATURDAY NIGHT, AUGUST 23

PRESENTED BY DENNY-WATROUS GALLERY
TICKETS 1.00-1.50 AT GALLERY AND STANIFORD'S

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"GODS OF THE LIGHTNING"

Next week-end, on the last three nights of this month and the first night of September, Carmel Playhouse will strive to outdo its previous successes of this season with "Gods of the Lightning," widely regarded as one of the most powerful plays of the decade. Like all plays dealing with social problems of the day, its content has been alternately praised and damned, depending on the personal bias of the commentator. No one, however, has failed to consider the play thrillingly dramatic and stimulating as entertainment, and it is on that basis alone it is stated, that the Carmel producers offer it.

Morris Ankrum, stage director of the production, played in the original New York cast, taking the role of the detective and labor spy spiker. He afterwards produced the play himself in Cleveland and elsewhere. An excellent cast has been assembled, including Galt Bell, Gordon Nelson, Morris Ankrum, Ben Legere, Edward Kuster, Herbert Heron, Frederic Rummelle, L. A. Ross, Elliott Durham, Albert Horenstein, LaVerl Hamlin, Andre Johnstone, Charles McGrath, Herbert Pattee, Francis Whitaker, Robert Parrott and others. There are but three women's roles which are filled by Gloria Stuart, whose work as Masha in "The Sea-gull" excited such favorable comment; Elizabeth Lawrence and Joan Young.

Edward Kuster, production director, says of "Gods of the Lightning," "There is apparently some misunderstanding regarding the theme of the play, probably based on the fact that a situation is presented, in the most exciting court-room scene I have ever seen on any stage, substantially like that in the Sacco-Vanzetti case. But only the most superficial observer will say that the play presents any 'radical' or 'labor' or economic propaganda whatever. In the cosmopolitan melting-pot of this play's first act various theories are expounded, all stated with equal heat, vehemence and honest conviction. But for sheer drama these clashes offer stage scenes which in my experience have few equals. If propaganda must perforce be found in this play, it is along the line that the present social order is in danger of undoing itself by its unequal enforcement of laws of apparently uniform application. Admittedly it would be a foolish thing to perform 'Gods of the Lightning' before an audience of hot-heads in a center of unemployment and industrial unrest. Probably it would even be unwise to present it at this time in any large American city. But just as 'The Playboy of the Western World' resulted in brok-

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en heads in Dublin and was as harmless as a strawberry sociable a few hundred miles away, in London, so the production of the 'Gods of the Lightning' may trust to the detachment, enlightenment and intellectual tolerance of Carmel and its environs to judge this play on its merits as tremendous drama. To bar a play or a book just because it contains an unsolved, possibly an insoluble, social problem would be to compromise one of Carmel's greatest advantages; namely, the opportunity, both for ourselves and our children, to achieve in this community a state of dispassionate and unselfish intellectual tolerance.

"If 'The Sea-gull' was mushroomy in flavor, as some have declared, then I may say that 'Gods of the Lightning' is straight roast beef. Not a trace of morbidity—nobody is queer or moody—plenty of people are indignant, some are sad, others are funny and some are ridiculous. The dramatic clash in this play is healthy and in the open—and in the end we 'get somewhere.' Personally I like both mushroom and roast beef—but for the benefit of those who found 'The Sea-gull' unduly morbid in its leanings we want it known that there is no psychological 'under-cover stuff' in 'Gods of the Lightning.'"

Tickets will be on sale next week at the Playhouse kiosk opposite the post-office. Comments on the coming play in the "Chronicle," "Examiner" and the weekly "Wasp-Newsletter" are already bringing requests for reservations from San Francisco and Bay points.

BUHLIG'S SECOND RECITAL NEXT TUESDAY

The second of Richard Buhlig's recitals in the Denny-Watrous Gallery will be given on Tuesday evening, August twenty-sixth. The program is as follows:—

Frescobaldi Aria with Variations
Bach Sixth French Suite
..... in E major
Alemande, Courante, Sarabande,
Gavotte, Polonaise,
Bouree, Menuet, Gigue

Beethoven Thirty-two Variations
..... in C minor

Schubert Impromptu in G flat major
Schubert A Group of Dances

The group of Schubert dances will be most delightful, reflecting as it does the dance of Vienna. In fact, the entire program might be called "Mostly Song and Dance," as the Bach Suite is also made up of old dance forms, and the Frescobaldi goes back to the period of the song with variations.

RUDHYAR AND THE MODERN TRENDS IN MUSIC

On Tuesday evening of last week at the Denny-Watrous Gallery, Rudhyar gave a most interesting and delightful lecture recital.

He stated that for the clarification of conflicts in music today the attitude toward Romanticism may be used as a dividing line. There are those of the neo-classicist trend such as Stravinsky and practically all of the French and Italian school who believe that Romanticism destroyed the purity of the European classical tradition and is a cultural disease. For others, and mostly for Scriabin, it was the healthy overcoming of limitations.

Rudhyar thinks that it is true that all moderns are emphasizing the elements of mental control, restraint and form, but the neo-classicists do this by worshipping the traditional classical structures while Scriabin and a few young Americans such as Ruggles, Crawford, Cowell, Varese, are building a new system of music continuing the Romantic movement.

In the search for new elements in music Rudhyar feels that we are approaching a new type of vocal music similar to the sacred incantations of all races. To illustrate this point he gave a chant which had a very vital and beautiful quality, a singing with the whole of the voice rather than with a part of it. It was easy to imagine and believe in the unlimited possibilities, even with such a brief example, of which the Hindus, the Chinese and the American Indians seem to have an intimate knowledge.

He also played a number of Scriabin's pieces which were repeated on request. The quality of his interpretation had not only a rich depth of feeling but was penetrative and vital. He played the "Lugubre Gondola," a later work of Liszt, showing the points of similarity with the latest music of Scriabin. He also played "Prelude," by Ruth Crawford, one of the finest young women composers of America. Rudhyar completed the program with the "Andante" of one of his own orchestral symphonies, a number of his "Moments" and a piece from a work called "Triptych."

During the whole of the program, Rudhyar had not only masterful restraint, but a depth and richness that was at once powerful and tender, a magical quality which caused the audience to be not only interested but keenly appreciative and sympathetically responsive.

D. H.

SUMMER CONCERT SEASON DRAWS TO A CLOSE

Allan Bier, pianist, and Willette Allen, danseuse, appear at Carmel Playhouse next Wednesday morning in the concluding recital of the summer season.

Willette Allen, who heads the Carmel School of Dancing, has had a brilliant career although she is still in her early twenties. She was premiere danseuse with the Pavley-Oukrainsky Ballet for several years, making appearances in the United States, Mexico, South America and in the European metropolitan centers. She was also with the Chicago Civic Opera Company.

Native San Franciscan, Allan Bier early revealed his pianistic talent to that remarkable musical personality, Oscar Weil, and stimulated by Weil's encouragement he went abroad to study.

Josef Lhevinne was his teacher for two years in Berlin and the same period of time was spent with Harold Bauer in Paris.

On his return to America, the young musician acted as music critic on the San Francisco "Bulletin" 1919-20. Appointed director of the Oahu College in Honolulu, he taught and concertized there during 1920-21.

He resumed his residence in San Francisco in 1922. Since this period he has devoted his entire efforts to teaching, concert performances and composition.

The program for next Wednesday:

- I
Chopin Two Etudes in F Minor
Allan Bier
Chopin Waltz in A Flat
Chopin Etude in E Flat Minor
Chopin Mazurka in A Minor
Willette Allen and Allan Bier
- II
Allan Bier Summer Dusk
Scriabine Etude in F Sharp
Cesar Franck
Prelude Fugue and Variations
Allan Bier
- III
Debussy Etude (Senorites Opposeis)
Allan Bier
Debussy Epigraph
Willette Allen and Allan Bier
Erik Satie Gnossienne
Allan Bier
Amani Orientale
Willette Allen and Allan Bier
- IV
Chopin Mazurka in C Minor
Chopin Etude in C Major
Allan Bier
Chopin Etude in E Major
Willette Allen and Allan Bier

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FORMAL OPENING OF THE METABOLIC CLINIC

The Grace Deere Velie Clinic was formally opened on Sunday with fitting ceremony. Hundreds of visitors called during the day to congratulate Dr. R. A. Kocher, director of the clinic, and to welcome his staff.

Mayor Herbert Heron, Frederick Bechdolt and Dr. Arthur L. Bloomfield spoke morning. Mr. Heron sketched briefly the background of Carmel, how it had been founded by artists for propagation of the arts, and how fitting it was that a highly specialized branch of medical science should now be associated with the town. Mr. Bechdolt in his usual capable manner, added words of praise and of welcome.

The principal address of the day was made by Dr. Bloomfield, who will be associated with Dr. Kocher at the clinic. After expressing the appreciation which all must have felt at the munificence which made the clinic possible, Dr. Bloomfield touched on the development of hospitals over an extended period. Three-quarters of a century ago, he said, hospitals were dingy, unsanitary establishments, full of infection and in general thoroughly dangerous. The introduction of antiseptics, about 1880, resulted in a new technique which was reflected in the physical appearance of the

institutions; the pendulum swung to the other extreme and there began the era of "hospital atmosphere"—white paint in abundance and an ever-present odor of antiseptics. Gradually this was being displaced by the modern idea where-in the institutional suggestion was being relegated to the background and hospital quarters were being designed to resemble private homes or comfortable hotels. There was also coming into being a new feeling between physician and patient; team-work was being emphasized and the patient brought to feel that he was working with the physician to a common goal.

At the same time laboratory apparatus was being vastly improved and the science of dietetics was making great strides but withal the human element—the physician—remained the most important single factor.

Dr. Bloomfield then dealt with the specific purposes of the new clinic, outlining the field to which the endeavors of the institution will be confined. In the treatment of chronic dietetic disturbances, he said, co-operation between patient and physician was particularly essential and because of this, the clinic quarters were ideal, for the cheerful surroundings and lovely vista could not but be conducive to beneficial effects on the patients' outlook.

As befitted an institution made possible through a gift, there would be an element of charity in the conduct of the

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clinic; the fees to be charged would not begin to cover operating expenses.

A second purpose of the clinic will be to foster research in chemistry, especially in its relation to metabolism. Medical students will also receive post-graduate work in metabolic diseases.

The clinic will represent a high type of constructive work in full harmony with the creative spirit of Carmel.

* * *

As is now generally known, the Grace Deere Velie Clinic has been established under the terms of a bequest from its name-sake. Dr. R. A. Kocher, of Carmel, was selected by the donor to carry out the project and to head the institution. Although full recognition is given to the beneficence of Grace Deere Velie, the clinic also stands as a monument to the efforts and perseverance of Dr. Kocher.

The clinic buildings are a now familiar beauty spot on the Carmel slope of Monterey hill.

DEL MONTE JUBILEE

Hotel Del Monte's Golden Jubilee celebration gets into full swing tomorrow with a round of festivals that will continue until Sunday afternoon.

Tomorrow, tournaments in golf and tennis will be in progress, with ping-pong and croquet beginning Saturday. On Sunday, the last day of the celebration, a number of nationally known divers led by Bernice Phelan, runner-up in the recent women's national championship, and Edward Throndsen, national intercollegiate title-holder, will perform in an exhibition at Del Monte's Roman Plunge.

Saturday night many couples who spent their honeymoon at Del Monte when the hotel was formally opened in 1880, will join in the Gala Night entertainment. Featuring the evening's program will be the hilarious musical revue, "Fifty Years After." Preceding the show will be a dinner in the Garden Room starting at seven-thirty o'clock and dancing at eight. The show will begin at nine-thirty.

SHOOTING AFFRAY

Alfred Mobson, colored, was arrested Sunday morning by Chief of Police Englund and lodged in the county jail at Salinas on a charge of assault with a deadly weapon.

Mobson is alleged to have struck his wife over the head with the butt-end of an automatic, which was discharged during the affray. A domestic triangle is blamed.



WIND-SWEPT TREES

Linoleum cut by EVERETT RUESS

SOME NOTES ON
KADINSKY

By GALKA E. SCHEYER

(Of Carmel and Oakland)

It is interesting to me as a European, to realize that my deeper understanding of Kandinsky's work has partly come to me in this country.

How so? Kandinsky's pre-war work in Europe were formidable color compositions, they struck one like a chaos of intense colors and rhythms in turmoil. But after observing them for some time, one felt that they were organized into units. The life which radiated from them seemed like the birth of many energies hastening to shape themselves into form. Kandinsky's work was spiritually passionate, powerfully dramatic.

But the first exhibition of Kandinsky in Berlin after the war lost him many of his old admirers. The heat and intense life of his earlier work in its molten, whirling state, had cooled and crystalized into shapes and sharp-edged as steel.

I remember a conversation with Klee, in which I protested against Kandinsky's new work, saying, "This is too cold-blooded, too intellectual."

Klee, smiling, said, "Wait. . . tell me later what you think about it. You remember that we were disappointed with the change the war had made in the production of some of our friends we loved, and then had to change our minds." We are so glad to believe we have captured the language of an artist, labeled him, understood him, that when he grows and changes, we are puzzled to meet an old friend but a stranger.

Kandinsky wrote in reply to a letter from America regarding my better understanding, "It is indeed not easy to understand what is behind my work and the meaning beneath the sometimes very silent form. I have outgrown my 'dramatic and expressive' period in my further development. I begin to hear the 'language' more in the silence, the sound of the dry, cold form becomes ever louder and more distinct. I know that

this dry period has sometimes estranged even real friends, not to mention the superficial ones who 'adore' my work as it was, and then were so bitterly disappointed in the new. Many have turned away from me, and my enemies among the critics have used this triumphantly against me. But it does not matter very much. I won new friends who replaced the old, and more. Such changes in connection with my work are my fate. I experience this each time I develop a step further. To each new step belongs a chorus of my disappointed friends. 'Why don't you paint as before?' . . . There are times of great solitude."

Time passed. I came to America. I traveled through the states. Some immense feeling grew out of the contact with vast spaces, the variety of earth formation. What was it? A new faith in life. I newly understood Kandinsky's "disciplined emotion," his sharply out-

lined, abstract forms and intense colors in their tension and relationship to one another bringing forth energy, vitality, virility. Active energies, disciplined, ordered in their relation to space. An expression of our age with its realities of unseen forces as part of the mystery of the unknown universal laws. I experienced in Kandinsky's work what I experienced crossing America's vast spaces. The abstract forms which Kandinsky uses are arch types. The casual observer is offended by the very simplicity of the sphere, the circle, the cone accustomed as he is to very involved shapes. Cezanne re-discovered these lost fundamental forms. They have been used as such or embodied in the art of all times, ever since human beings succeeded in translating into form their understanding of life. Cezanne went back to these arch types, thus influencing future generations with this rediscovery.



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Picking Up a Few "Strands"

By FRANK SHERIDAN

During the period I made Salt Lake City my headquarters I journeyed around the state looking for money and excitement. I got enough money to stagger through my Utahnian year—the pile wasn't much, I assure you.

"No, 'tis not so deep as a well, nor so wide as a church door; but 'tis enough; 'twill serve," said I each night I'd play, looking down into the money bag.

Four different times I'd get a small company together and chase through the "sticks" with varying luck. Those Mormons loved the theatre, but "Hard Times" was still knocking at the door in all of the silver-mining states. That was the year when Bryan electrified the country with his oratory and got the Democratic nomination.

I did a little campaigning myself out there—which was a cinch as there was about one Republican to a hundred Democrats in every audience. There was one bit of Bryan's that I used effectively in agricultural sections—always good for a big hand, and you know how actors love applause, just as other humans. Bryan's line ought to be driven home to all in view of the desperate condition of the farmers the past few years; it was "Burn your cities and they will spring up again like magic; but destroy your farms and grass will grow in the streets of the cities." This spring I asked William Jennings Bryan, Jr., a club-mate of mine and a leading member of the Los Angeles bar, if he had heard of that being quoted during the present farm panic; he said he hadn't and agreed with me that it was first chop logic epigrammatically served. And incidentally, it was good

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drama, too, for it snapped the mind at once to look at three tragic pictures—the city burning, the desolate farms, and the grass-grown, empty streets of the towns. Yes, and a fourth, and more horrible picture: a land without food. As I write this, I think of the daily reports of the disaster that is facing the farmers from the drought east of the Rockies, and wonder if we will get a taste of the truth of Bryan's terse thought.

But that isn't telling the story of a touring thespian's troubles, is it? All right, I'll behave and go on about my business.

In '96 Utah had many a camp in it where men continued to be men as long as they could pull quick and shoot straight when trouble came. Mercur was one of them. Park City was another. Eureka wasn't to be sneezed at, and a few others had built up reputations for themselves that couldn't be ignored.

Mercur was one hard-boiled bunch of houses and other things, I assure you. I played it twice and both times there was something doing; I prospected a bit around and about it also. She was full of men who knew how to take care of themselves in a snappy manner and one of the ablest of the lot was a most likeable chap named George Starr, who with his brother—Harry, I think he was called—did a little mining and a little dealing and gambling. The first time I played Mercur I was in a bar-room after the show with some of the company when a fellow pretty well "lit up" became a pest to us and when I asked him to "bow-out" and stop bothering us, told me what he thought I was and where I could go to. I hit; he drew. I closed on him, but quicker than I was George Starr, with the drunk's gun wrist in his hand. He was lightning fast and saved me.

George pacified my would-be exterminator; we had a couple of drinks and I eased out and to my room where I pondered a little, resolved a lot and went to sleep.

Starr might not have done what he did only he and I had been rather good friends back in Cripple Creek and I had staked him there twice when broke. He told me afterwards that he knew this "baby" who was so quick to draw, as a gunman from Hardscrabble, a Utah camp, who had four notches, and that he sensed trouble was coming so moved in close "as I didn't want you to be the fifth notch, Frank." Wasn't that luck for me? If George hadn't been in that bar-room at that minute I never could have lived in Carmel. Luck, I'll say it was! It goes to show you that luck will do more toward prolonging life

than all the hard work and study that you could shake a stick at.

The other Mercur excitement I'll tell has the two Starr boys as leading men and about forty able-bodied citizens as a supporting cast. It was drama, me hearties, real old-fashioned western drama—the kind that is the joy of the small boy and the delight of his daddy. It was played on my second trip there and had anything in our repertoire tied into knots for tenseness and heart-pumping.

I was sitting near the door in the office of the Mercur Hotel. It was one long room—first, the hotel desk, then the bar, followed by the gambling tables, all of which were getting a good play that night. The street door swung open, two masked men, each with a pair of guns, stepped in. "Hands up," barked one of them, and you can bet we did what teacher told us. Yes sir, every man-jack of us stuck them up, high and fast. We were told to keep quiet; that they only wanted the bank-roll, meaning the money belonging to the house. One of the hold-up men stood at the door while the other, putting one gun in a holster, went down to the tables and "collected." I knew the man at the door, knew him well; it was George Starr, and the other man was his brother.

Still keeping us covered they backed out broke the silence, "Well, I'll be damned." Everyone talking, excited, moving, but not one of us moved toward the door where we last saw those guns—not till some man came in from the street half a minute later. Then we all were brave and the bunch started to look for the robbers; I guess they didn't look far. There were others who recognized the Starr boys and next day they were arrested—a nice comfortable arresting—no resistance. "Sure boys, we'll stand trial, for we know we are innocent."

An impromptu court was held—everything as regular as in an authorized court; quite a few full-fledged lawyers among the miners. The two brothers proved by four witnesses that they were, at the time of the hold-up, and until an hour later, at a friend's house in Sunshine, the junction from which the cog railroad to Mercur leaves the union Pacific. The jury brought in "Not guilty." Everyone knew they were guilty, but as it was only the money of "the house" they took—no one else being molested—everyone except the fellow who ran the gambling joint was satisfied. Personally I wanted to yell "Hurrah" when I heard the verdict.

The "bank-roll" they gathered was

about three thousand dollars and the next day they were off to Salt Lake to spend it. They had a glorious time from all reports—the celebration lasted a couple of weeks. I could have told at that trial about George being suspected of holding up a stage from Florence to Cripple Creek back in the old days, but I didn't.

VASIA ANIKEEFF AT ASILOMAR

Vasia Anikeeff, Russian baritone of Carmel, recently entertained delegates to the Business Girl's Conference at Asilomar with a delightful program of Russian Folk Songs, arranged by Harriet Jessup Wilson, who also accompanied him. Anikeeff charmed his listeners with the following numbers: "Linden Tree"—a picture of an old person who is reminded that his days are numbered as he sees the old tree; "Goose Girl"—picturing a girl bringing in the geese and singing at her task, "Lullaby," "Little Rope"—story of a young man twisting a rope which he will sell in order to buy a present for his sweetheart who has promised to return his present with a kiss; "Lonely Oak"—a comparison of an old soldier standing guard even as the oak stands.

Anikeeff's sixth number was "Mother Volga," a famous and popular one among Russian baritones. This was followed by a Ukrainian song, and a humorous number, "Making Tet for the Baron," a song which pictures a humorous making a conglomeration of tea.

As his final and encore number Anikeeff offered "The Volga Boatman." His audience was as delighted with his splendid rendition as audiences of the American Opera Company with which Anikeeff had been before coming to Carmel two years ago. G. A.

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A SAN FRANCISCO CRITIC AND "THE SEA-GULL"

Without associating itself with the views expressed, The Carmelite prints the following criticism by Ben Legere, staff writer of "The Wasp-Newsletter" (San Francisco.) It pictures still another reaction to a much-discussed play.

† † †

Sojourning at Carmel I caught a queer bird at Edward Kuster's always interesting Carmel Playhouse. It was said to be "The Sea-gull," of one Anton Tchekov, who is unfortunate in being one of those misunderstood Russians. It is strange how the Russians have gotten such a bad reputation for being gloomy and gray and quite without laughter in their lives. All the Russians I've ever known I've found capable of the best of broad humor and decidedly colorful creatures. It is true enough that under the oppression of the Czars it was a sad state and the bulk of its literature translated for for foreign propaganda had a heavy sombreness supposed to reflect the travail of the Russian soul. But the theatre is one place where a sense of humor is essential to success. There is no great variation in the reaction of peoples to things in the theatre. The great dramatists have a universal appeal.

I have never understood why the great Norwegian, Ibsen, for instance, is considered by so many Americans a sombre, dour dramatist. In his own country and much of Europe he became as popular as George M. Cohan is in America. It was so because his plays are thoroughly human. A tragedy like "The Wild Duck," for example, contains a very great deal of broad comedy that should be played for good round laughs. But it is seldom that Ibsen gets an interpretation in the American theatre that lets all his human values leak through. A tight mood of gloom is the rule and the thing isn't true.

So it was with Tchekov's "Sea-Gull" as done in Carmel. Tchekov called it a comedy and it is. A bitter, ironic comedy but there seemed to be a fear of letting the humor loose and the result was a gray mood and increasing dullness. The first act seemed to promise a fine play but the strange bird never soared. It sank steadily and before the end both its wings seemed broken. There were moments when it fluttered desperately and seemed about to get off the beach, but it didn't and the end came without anyone caring very much.

The chief trouble seemed to me to be very bad acting in some important spots.

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A failure to make the characters live and seem real. A missing of many values in lines that were fraught with meaning. Trigorin is to my mind the most important character in the play in the sense of theatric effectiveness. Galt Bell, who had the role, stalked through it monotonously, missing consistently its many transitions and never once succeeding in making him seem alive. His reading was a mere display of one-toned voice with an amazing disregard of the meaning of the words. An unbelievably casual Trigorin.

The doctor of Richard Lewis was just hopeless waste of a character that should have had much color and whose lines carried much of Tchekov's important philosophy. He was undoubtedly the worst actor in the cast. And it is a fine part. Andre Johnstone started as though he would make an interesting type of the schoolmaster but he held to one posture and tone until he seemed less alive than a puppet. Gloria Stuart made Masha a very colorless figure that floated in and out like a shadow when she should have been an intense, vital factor in the tangle of Tchekov's plot. Charles McGrath blustered boldly but failed to get the comedy he should have gotten out of the steward.

Mina Quevli gave a very good performance of Nina most of the way, but weakened badly in the difficult last act and let it down.

Carolyn Anspacher made an excellent start in the first act, giving a sincere interpretation; but there after slumped into a very actory portrayal of what was too obviously an actress playing an actress.

Edward Kuster deserves credit for the best acting of the evening as Sorin. His was a true characterization, consistently carried out and touched with lots of skill in many spots, but unfortunately for the play not one of the people that carried its main burden.

Morris Ankrum's Konstantin was a good honest performance and just once in a scene with his mother came very near to bringing "The Sea-gull" to life; but Trigorin, who had the following scene and the task of carrying the play to its peak, let it down so terribly that the poor bird never rose again.

† † †

The Carmel effort makes me very keen to see "The Sea-gull" some time. There was just enough of it gotten over to convince me that it really is one of the greatest plays. But it does need the very finest kind of acting and above all a careful, understanding and sympathetic interpretation.

COMMUNITY CHURCH

(FROM A CORRESPONDENT)

The matchless sayings of Jesus have become imperishable and are perennially fascinating. Yet many lovely and strong things He must have said which are forever lost to mankind. It is romantic to the extreme that some of these words have been recently discovered. On Sunday morning next at eleven o'clock at the Carmel Community Church the Rev. T. Harold Grimshaw will take for his sermon-subject: "A Newly Discovered Saying of Jesus," this, found on the reverse of a land-surveyor's manuscript at Oxyhynchus, Egypt. Mr. Grimshaw will relate the romance of this unusual discovery and proceed to draw the lesson of life from the new words. The Order of Worship will be as follows:

Organ Prelude, by Chopin.

Congregational Hymn of Praise.

Recitation of the Apostles Creed.

Pastoral Prayer and the Our Father.

Responsive Reading and the Gloria Patri New Testament Lesson.

Offertory: Choral-Prelude, "I Call upon Thee Jesus," by J. S. Bach.

Sermon: "A Newly Discovered Saying of Jesus."

Closing Hymn of Devotion.

Benediction and Doxology.

CHURCH MUSICALS

An evening of music is being planned by the Carmel Community Church for Thursday, August twenty-eighth at seven-thirty. The program will include the singing of unusual Negro Spirituals by the Misses Pearce of Alabama, vocal solos by Mr. Miles Bain, and also a number of Victor recordings, Liszt, Wagner and Schubert being represented. A special silver offering is expected.

CHRISTIAN SCIENCE CHURCH

"Mind" will be the subject of the Lesson-Sermon next Sunday in all Churches of Christ, Scientist.

The citations which comprise the Lesson-Sermon will include the following from the Bible: "For they that are after the flesh do mind the things of the flesh; but they that are after the Spirit the things of the spirit. For to be carnally minded is death; but to be spiritually minded is life and peace" (Rom. 8:5,6). The Lesson-Sermon also will include the following passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy: "As mortals give up the delusion that there is more than one Mind, more than one God, man in God's likeness will appear, and this eternal man will include in that likeness no material element. Thus the whole earth will be transformed by Truth on its pinions of

light, chasing away the darkness of error" (p. 191).

MISSIONARY SOCIETY

The monthly meeting of the Federated Missionary Society of Carmel, will be held at two-thirty Wednesday afternoon, August twenty-seventh, in the Community Church Parish House. The subject will be, "A Visit to Puerto Rico," conducted by Miss Elizabeth Armstrong and Miss Agnes Williston.

The Garden

Conducted by Dorothy Q. Bassett and Anne Nash, of The Garden Shop

CINERARIAS

Carmel gardeners will find the Cineraria one of the best plants to use for winter bloom. Small plants set out now will begin to flower soon after Christmas and seeds sown in boxes in August should give plants ready to bloom in the early part of the year. As soon as your cinerarias show three or four leaves begin to watch for aphides and keep this pest checked by regular spraying. (Volck and Black Leaf 40 is good.) Keep the plants growing vigorously. They must have plenty of water and shade. Being shade lovers, they are especially good for our pine tree gardens. But don't think you can set them out in any old soil under a pine,—and get results. A cineraria bed must have rich soil underneath if it is to produce a mass of bloom on top.

Nothing else gives us such a wealth of color. To be sure many people object to this very richness of hue and especially dislike the bright cerise and magente, so dear to the hearts of the moderns. Now, however, cineraria seed may be bought in separate colors, which include pink, salmon, terra cotta and blue shades, so that every one may be satisfied. (Personally, we feel that all the cineraria hues are so rich that the mixture is gorgeous, as with zinnias.

There are two distinct types of cinerarias—the Stellata, or tall growing, small flowered variety and the Grandiflora Hybrids, of more compact growth and with very large blooms. Both are very useful for bedding, making a display of sheets of color. The hybrids are a little more difficult to grow but if one has time, they are well worth extra trouble spent on them. The size of the flowers, the range of color and the prodigality of bloom raise them to the level of many more delicate and rarer greenhouse plants.

LEGAL ADVERTISEMENTS

(The Carmelite is the Official Newspaper of the City of Carmel-by-the-Sea.)

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JOHN HENRY BELL JR. residing on Junipero Street, Carmel-by-the-Sea, California.

EVERETT E. LITTLEFIELD, residing on Franklin Street, in the City of Monterey, California.

That we are the only persons interested in said business.

IN WITNESS WE HAVE HERE-UNTO SET OUR HANDS THIS 7th. day of July 1930.

EARL F. GRAFT.

JOHN HENRY BELL JR.

EVERETT E. LITTLEFIELD.

State of California :

: s.s.

County of Monterey. :

On this 7th. day of July 1930, before me, a Notary Public in and for the County of Monterey, State of California, residing therein, duly commissioned and sworn, personally appeared EARL FLOYD GRAFT, JOHN HENRY BELL JR. and EVERETT E. LITTLEFIELD, known to me to be the persons whose names are subscribed to the within Instrument, and they acknowledged to me that they executed the same.

IN WITNESS WHEREOF I have hereunto set my hand and affixed my Official Seal in the City of Monterey, County of Monterey, State of California, the day and year first above written in this Certificate.

FRANK C. JAKOBS.

NOTARIAL SEAL.

Notary

Public in and for the County of Monterey, State of California.

Endorsed. Filed July 26th. 1930.

C. F. JOY, County Clerk.

By EDNA E. THORNE

Deputy.

THE CARMELITE JUNIOR

THE CARMELITE JUNIOR
AUGUST 21, 1930
NUMBER 25

THE CARMELITE JUNIOR IS THE SPRING-OFF OF THE REGULAR CARMELITE

NORMAN BAYLEY EDITOR

THE CARMEL RIVER

The Carmel River affords swimming, boating, picnicing and fishing. It starts up the valley and ends near Carmel. The part that I am going to talk about will be the mouth, the lake, lagoon or what you may call it. When schools start we are seen down there every Saturday and Sunday. Our main course of amusement is boating and swimming in the day and weenie roast at night. Old Man's rock is a good diving board and during the spring there are rock under water amongst. During Steelhead season men and boys fish until it is a miracle that the fish get through.

Sam Coblentz

† † †

THE TELEPHONE OFFICE

Most people do not realize all the complication there is in putting through a telephone call. They merely pick up the receiver and call a number. Then they hear someone say "Hello" and think no more about the way it is done. When we went through the office we were shown first to the power room. The man showed us a couple of banks of wires. There was four thousand two hundred of them. Each pair had what is called a heat coil. It is a little thing with a coil of wire held with solder. When there is too much current the solder melts and releases the contact. Then he showed us some things called grasshopper fuses. They were on the same principle as the heat coils. They were in long rows with covers on them. They have covers on everything there, as dust is their greatest enemy. We then saw the mercury tube. In this there was a pint of mercury. Through the tube there was an electric arc, an intense, flickering blue light. The man told us that if any air got into the tube it would ruin it. They keep an extra one around all the time. They charged the batteries through the mercury tube. If anything goes wrong there is a device that automatically shuts off the tube. They

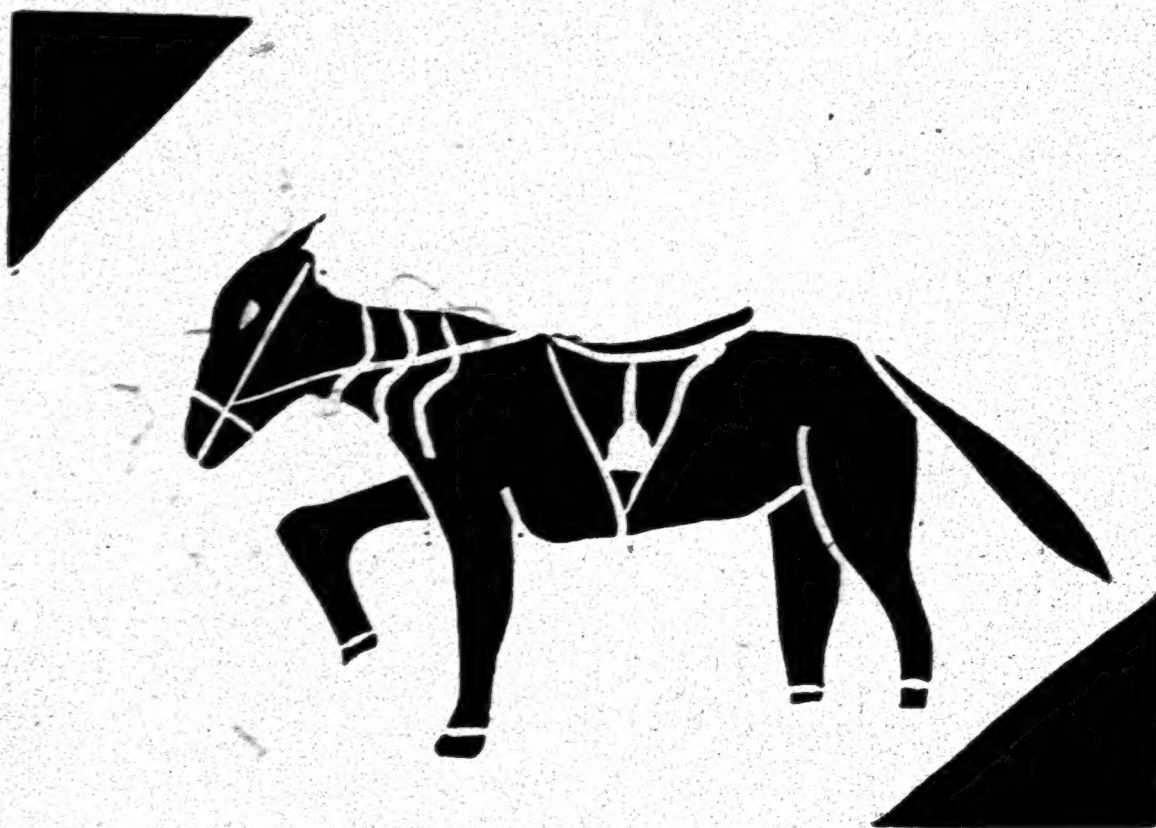
get all the current from the batteries and use the regular current to charge them. Then he showed us the back of the switchboard. The wires were all in pairs and each pair has eight relays. We then went into the operating room. The first thing we noticed was the fire-extinguishing apparatus. There was a bucket of water, a bucket of sand, and a fire extinguisher. The switch board was very interesting. There was a lot of numbered holes, with a light for every hole. When you lift the receiver on your telephone a light turns on beside your hole. The operator plugs in the hole, whereupon the light turns off. She then asks what number you want. When you tell her she takes the outer plug and plugs it in the hole you want. When the conversation is over a light turns on and the operator pulls the plug out. The room is heated by a big gas heater that turns on and off automatically. The operators have a transmitter that rests on her chest and brings the mouth piece right in front of her mouth. Then the receiver is like a pair of radio ear phones, except that there is only one. There are plugs over the holes that are out of order, disconnected or have changed numbers.

THE RODEO

The Boys Scouts were very much elated

at receiving the news that almost a hundred dollars was taken in at the Rodeo and horse show at the Douglass school. Some other Boys Scouts and I were present. At first there was a big parade of all the entries. First there was an old fashioned couple with the woman riding side saddle. It was evidently very difficult, for she bounced around quite a bit. After them came the old Del Monte Hotel coach and an open buggy with some young ladies in it. Then came all the pupils of the school. There was a horsemanship contest for boys and girls next and then a contest as to who was the best dressed cowboy there. Then there was ring spearing, which was lots of fun (for the on lookers.) There are eight rings hung on hooks so that they may be pushed off in one direction only.

Then they have wooden swords with a guard at the hilt. Then, after the horse is going full speed they try to get the rings on their swords. I may add that it isn't so easy as it sounds. We were on the girl's side so we only saw them. The girl that won got four rings in six and a half seconds. They counted twenty-five percent on speed, twenty-five percent on form, and fifty percent on the number of rings gotten. There was jumping too. Most of the horses knocked the pole down, but there was one girl that cleared them all beautifully. Some of the horses would sort of slow up in front of the bar and then something like step over it. Then they played musical chairs. It lasted for a long time and was lots of fun. It was just like ordinary musical chairs except that they ride around on horses. There is quite a scramble when the music stops. There was an Army band there and the music was very good. After this came the best part of the show, in my opinion. It was the mounted archery. The girls



continuing THE CARMELITE JUNIOR

would shoot a target while going at full gallop. It looked like Indians. One girl put an arrow right on the edge of the bulls-eye. After that was the pony express race. The boys changed horses every time around the track. It was very exciting. After that we left, so we didn't see the stake race. Robert Kennedy.

† † †

CARMEL NIGHTS

The train was speeding to a little town
They came to a bend they went slow to
round,
When a man from the darkness leaped,
He caught the train and in it he did
peep,
He walked in and some letters he read,
That was in the baggage coach ahead.
The man that took care of the car,
Said out loud who is over there?
There came no reply,
His words through the car did echo and
die.
He said again are you big, fat thin or
tall?
The reply was I am Hollywood Spanish
that's all.
What's your name?
If to you it is all the same,
To tell the truth I am everywhere,
I calm the people that rave and tear,
My real name to say it would strain a
lung,
But you can just call me Pon Chung.
I hope your telling me the truth
If you are, please give me proof,
How do I know your not telling me a
lie,
If you are you sure will die.
Oh, Oh, Oh, it is very true you know,
I saw it in the Carmelite and so it must
be so.

† † †

JULIUS CAESAR

This play was very colorful and the costumes were very nice. The play was the assassination of Julius Caesar and was very well put on, that is the acting was very good which helps to make a play a success. It is a wonder if they didn't hurt themselves when they fell, I must say it sounded pretty rough to me. The scenery was very attractive and looked

very much like the real stuff. The mob was very good and did their part very well. They had as usual the hot cocoa and coffee that was very good. There was a good crowd there each night and I am sure that they enjoyed it very much. The lighting was excellent because it had a wide variety of colors. Everything was made as real as could be, they talked like the Romans, they dressed like them, and their skin the same color, and their mannerisms were the same and to my knowledge the show went over good.

SHIP WRECKED

Continued from last week.

Seeing this Bill hastened to the cabin and open the door and went in. Jack looked very worried indeed, then Bill said in an excited tone what is the matter he did not have to ask that question he could almost guess that. "I know what the matter is you have been seen or rather recognized." He was right. What was to be done next they did not know. "Well, Jack," said Bill, "lets put an end to this suspense. Lets sit up and wait for this man to make another visit and it will be his last." So they both sat up in the chairs with their pistols in their hands. They waited and waited but no one appeared. They were getting more nervous every minute and finally day broke. "You know, Bill," said Jack, "I think that he is just trying to wear us out and when we are weak with lack of sleep he will do his part."

"Well, as far as I am concerned," said Bill, "he is succeeding, but I have an idea that is the only slim chance we have got if we guard each other. First one of us will sleep and then the other, in that way one of us will be awake all the time and no attacks will be made while we both get sleep, and I think that for that idea I should have the first sleep. And so they agreed to that.

All went well on that plan. Several times



a man stopped at the door to find the light on in the room so he walked on. This went on for some time until one night there was a cry and the boys rushed out on deck. The ship rocked and bucked and there was another shout

and then some one yelled "to the life boats, the ship is sinking." The boys looked at each other and both ran to a life boat and in fifteen minutes the big ship was deserted and five minutes after that the boat was on its way to the bottom, but fortunately no one was drowned. The members of the boat that the boys were on took turns at the oars, that is four of the people rowed and then another four would relieve them. This went on for that night and with all their efforts they could not keep with the others and by morning they had lost sight of the other boats entirely. The boys held their nerve as best they could and when day was upon them they recognized the man that they had been trying to dog in the same boat as themselves.

(Continued next week.)

Pats for Pets

PATS FOR PETS

Senator Vest made this speech before the jury that appealed to me very much. He brought up that even the best friend a man has may turn against him and be his enemy. His son or daughter may prove ungrateful. It may be that a man loses his money and people that he thought were his life long friend may be unfaithful when his money is gone. Then he said these words. "The one absolute, unselfish friend that man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous, is his dog." Then he brought that the dog will stay with his master, rich or poor, healthy or sick, he will sleep on the cold ground when the wintry winds blow fiercely, if only he can be near his master's side. He will kiss the hand that has no food to offer, he will lick the wounds and sores that come, encounter with the roughness of the world. He guards the sleep of his master as if he was a prince. When all other friends desert he remains. When rich takes to wings and reputation falls to pieces he is as constant in his love as the sun in its journey through the heavens. If the man should be outcast homeless and friendless the dog asks no higher privilege than that of accompanying him to guard against danger. Then when death comes the dog can always be found beside the grave with his head between his paws, his eyes sad but open in alert watchfulness even to death.

pairs and each pair has eight relays. We best part of the show, in my opinion. It

1¢ a meal — to cook with *electricity*



And the electric range
costs no more than
any good range



Electric cooking has an aristocratic "atmosphere."

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Come into our office or a dealer's store and see the fine new electric ranges. And remember, modern electric cooking IS economical.